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ABSTRACT

A total of 102 children through 12 years of age and 10 teachers participated in a pilot interdisciplinary social studies-art program. Of thousands of prints examined, 60 were selected for use as instructional resources in social studies lessons. Three categories of paintings were selected: (1) pictures of children; (2) pictures related to general themes such as tools, people at work, types of power involved in labor; and (3) pictures of the life of a geographic region. Varying in size from 3" by 5" postcard publications to 24" by 36" fine art reproductions, the paintings were laminated for easy care and preservation. A trial set of activities was developed for each of the three types of pictures and the pilot program was implemented in Texas, West Virginia, Michigan, Pennsylvania, and Maryland. Seven results of the pilot program are briefly indicated. The major portion of the document consists of several sample lessons related to each of the categories of paintings. The lessons present cognitive, affective, and skill and/or inquiry objectives, name the painting to be used as a resource, and list questions asked about the painting. Extending activities, alternate paintings and evaluation activities are listed for nearly all lessons. (Author/RH)

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AN INTERDISCIPLINARY SOCIAL STUDIES-ART PROGRAM

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AN INTERDISCIPLINARY SOCIAL STUDIES-ART PROGRAM

Great works of art are historical artifacts, and as such, can be used to extend children's understanding of the past. As concrete representatives of antiquity, paintings assist the child in the construction of social knowledge. The artist's depiction of ways of living offers children the opportunity to make comparisons. The process of comparison can encourage children to refine their feelings about themselves, their families, and their ways of living. Expansion of the child's own artistic techniques is also fostered. Because social studies and art are a most compatible couple, an interdisciplinary social studies and art program has the potential to supplement and extend learning in both content areas.

Self-expression through art takes many forms including among others: painting, sculpture, quilting, and furniture-making. When planning an interdisciplinary social studies-art program, paintings are the most appropriate art form for classroom use. There are several reasons for this. First, paintings are the form popularly identified with art. Second, a wide range of reproductions of paintings are easily obtained; and third, schools usually provide the materials needed for children's own painting activities.

Although an interdisciplinary social studies-art program may begin with paintings, it should eventually focus on other art forms as well. Paintings alone are a limited representative of artistic expression. In certain areas other art forms, such as pottery, may be popular and easily accessible. If this is the case, it would be appropriate to begin with the art form with which children are most familiar.

Paintings as Resources

Goodnow (1977) states that paintings are indications of the general phenomena of human life. They may be regarded as expressions of our research for order in a complex world, as examples of communication, as indices of the type of society we live in, and as signs of intellectual development. Exploration of paintings may result in the achievement of a better understanding of people and of their development, a primary goal of social studies education.

Because the social knowledge of the artist is expressed through his/her paintings, the artist's work can serve to stimulate the construction of social knowledge within the child. Social knowledge requires specific information from the external world. While the ultimate source of physical knowledge is objects, the ultimate source of social knowledge is agreement among people. A distinction can be made between knowledge agreed upon solely by convention, social (arbitrary) knowledge, and knowledge whose basis is the coordination of points of view about what is good or bad in matters concerning conduct, "moral judgement" (Piaget, 1932). The criteria for social (arbitrary) knowledge are decided upon by conventions that vary from one culture and time to another.

Learning social knowledge is an important aspect of an educational program which considers Piaget's theory. This has been the basis for the development of an interdisciplinary social studies-art program which recognizes that the child has to structure a multitude of information from the external world (e.g. rules and events). Therefore, the more consistent and intelligible these phenomena are, the more this information contributes to the child's structuring of knowledge. Since social knowledge can only be acquired from people, it is appropriate that paintings, as artifacts of their time and reflections of the social knowledge of the artist, be used as a source of knowledge.

Paintings can also encourage children to produce their own works of art. The student's art will reflect the end product of study, the child's conception

of the world. The work of art will also reflect the child's experimentation with different artistic techniques which, in themselves, will permit a wider-ranging portrayal of individual thoughts.

Program Elements

What are the elements of a well-designed interdisciplinary social studies-art program? The following fundamentals are essential.

1. Design all lessons to include knowledge, inquiry, skill and affective objectives.
2. Accentuate higher level questioning strategies.
3. Plan small group experiences as well as individual activities to provide opportunities for the development of cooperative as well as independent thinking and action.
4. Encourage variety in evaluation procedures. Pupil discussion, dramatic play, demonstrations by children, and the student's own paintings and drawings should be used to assess the impact of the program.
5. Emphasize themes that are fundamental to the goals and objectives of a well-balanced social studies program. Lesson themes should include feelings about self and others, family membership, dependence and independence, customs and life styles, the dignity of work, and cultural awareness.

Objectives of Teaching

If the basic notion that social knowledge develops through a process of construction from within the child is seriously considered, then program objectives must be in accord with this constructivist theory of learning. An interdisciplinary study of social studies and art would, therefore, have two sets of overall objectives.

Socioemotional Objectives. These encourage the child to: 1) become increasingly more autonomous; 2) be alert and curious and use initiative in pursuing curiosities; 3) to have confidence in the ability to figure things out for him/herself; and 4) to offer his/her conclusions with conviction.

Cognitive Objectives. These encourage the child to: 1) come up with a variety of ideas, problems, and questions; 2) put objects and events into relationships; and 3) notice similarities and differences (Kanaii and DeVries, 1978).

Program of Activities

There are many possibilities for program construction. Three possibilities include the examination of: 1) pictures of children, 2) a group of pictures relating to general themes, and 3) the painting of a particular region.

Children. A set of paintings depicting children can be used to initiate interdisciplinary study. Children are interested in other children and respond enthusiastically to these paintings. Preschool and primary grades children easily identify with children in paintings. Interdisciplinary social studies-art activities for younger children are, therefore, most easily begun using paintings depicting children. The set of paintings should include several pictures, ten or more if possible, to present a wide range of dress style, situations, and backgrounds. Three areas which might be explored are: children's social relationships, family relationships, and the gradual acceptance of responsibility throughout childhood.

General Themes. The exploration of a general theme could include the following objectives. Knowledge Objectives: 1) Describe the use of tools and machines by people in their work; and 2) List the types of power; human, animal, and mechanical that are involved in labor. Skill and/or Inquiry Objectives: 1) Infer the attitudes towards work held by the people pictures; 2)

Compare and contrast the efficiency of work by hand and work with tools and machines; and 3) Interpret sequences of events and time periods. Affective Objectives: 1) Describe the values of work held by themselves and others; and 2) Discuss the technological advancements that have influenced their attitudes toward work.

Regional Art Study. The art of a region reflects its history, economics, geography -- it reflects all areas of social study related to that region. Through it children can explore the diversity of the culture in which they currently live. The art of the Western United States provides many resources for a regional art study.

Use of all three types of paintings plus additional paintings could result in a year-long program. Such a program is most desirable if it is used to supplement and integrate existing social studies and art programs. It is also desirable if a rigid program is not set. Children should be encouraged to explore and extend, to construct their own knowledge. The opportunity to create one's own art and dramatic play will be particularly helpful in this construction.

Pilot Project

102 children through twelve years of age and 10 teachers, participated in a pilot interdisciplinary social studies-art program. Implementation sites were in Texas, West Virginia, Michigan, Pennsylvania, and Maryland.

Thousands of fine art prints were examined for inclusion in the program. Sixty were selected to be used as instructional resources to support lesson objectives. Varying in size from 3" by 5" postcard publications to 24" by 36" fine art reproductions, the paintings were laminated for easy care and preservation.

A set of trial activities was developed for each of the three areas of

study outlined above. Sample lessons follow.

Trial use of the interdisciplinary social studies-art activities produced the following results.

1. Children's works of art appeared more detailed and definitive after the program than they had prior to it.
2. Students demonstrated a sustained interest in their art work and the art work of others.
3. Teachers participating in the program noted that the interdisciplinary nature of the project provided opportunities to emphasize the interrelatedness of knowledge. "Works of art became a sort of cement, binding understandings in social studies with literature and art into an integrated whole."
4. By working with the problems of art, the children were made aware of the approach of the artist to the problems of painting and sketching.
5. The students said they felt like the people in the pictures became their friends, so much so that they felt like they were classmates.
6. The students frequently said "People lived a little differently in the past but were mostly like me in the things they did and liked."
7. Both teachers and students responded enthusiastically to art reproductions as instructional resources for social studies.

Resources

A successful interdisciplinary social studies-art program demands resources. Visits to an art museum or gallery provide the most desirable experience for such a program. Original works of art have qualities that cannot be duplicated.

For many children, however, an on-site visit is not possible. Classroom displays of fine art reproductions can provide these students with opportunities to examine the work of the masters.

Teachers planning a social studies-art program will want to contact the New York Graphics Society. This organization provides fine art prints. Their catalogue, Fine Art Reproductions of Old and Modern Masters (1978), contains over 1,000 inexpensive color reproductions which can easily be ordered. Public schools and other institutions receive a 25% discount from the Society. Other sources of prints include bookstores, traveling print sales at universities, and public library picture files. Additional sources of prints are included in gallery advertisements and in the articles of art magazines such as American Art Review. Anthologies of the works of artists are another source of art prints.

Museum shops retail quality print collections which can be purchased for classroom use. Museum stores assist the purchaser by providing catalogues. The gift shop of the National Gallery of Art and the Thomas Gilcrease Institute of American History and Art are examples of museum stores that provide fine art reproductions at nominal prices.

Summary

An interdisciplinary social studies-art program can supplement and extend learning in both content areas. If works of art are viewed as artifacts of their time, they can vividly present the past to children. As constructions reflecting the social knowledge of the artist, paintings emphasize the different perceptions two individuals may have of the same event, person, or object. Finally, as concrete representations of an abstract past, paintings can assist the child in constructing his/her own social knowledge.

Sample Lessons

Interdisciplinary Social Studies-Art Program

General ThemesLesson ICognitive Objectives:

- Knowledge Goals:
- A. Describe people's observation of special days and events during three different historical periods.
 - B. List food, family, and friends as common components of celebrations.

Skill Objectives and/

or Inquiry Objectives:

- A. Identify the main theme of the paintings.
- B. Infer what attitudes people hold toward a particular type of celebration (e.g. weddings) and have held in the past.
- C. Compare and contrast how each artist depicts a type of special event.

Affective Objectives:

- A. Describe the purpose and value of celebrations and family gatherings.
- B. List traditional holidays we honor.

Part I:

Resource: Brueghel, The Wedding Dance. (1566), Detroit, The Detroit Institute of Art.

1. What is happening in this picture?
2. Who do you think these people are?

3. Why do you think they are enjoying this activity?
4. What could be the reasons for this activity?
5. Why did the artist choose to paint this picture?
6. Have you ever been to a party like this? What did you do?

Part II:

Resource: Brueghel de Velours, May Day Frolic. (late 1500's) Private Collection.

1. What are the people doing in this picture?
2. Why are the men using the big pots? Do we use things like this today?
Explain.
3. What do you believe will happen next?
4. Why do you believe the people have gathered together?
5. What are the reasons for the gathering?
6. Why would you like to be there?

Part III:

Resource: Bolstad, Country Lawn Party. (no date) (Prints may be obtained from the New York Graphic Society).

1. How is this picture like the last one?
2. How is it different?
3. Which picture happened a long time ago? How can you tell?
4. Do you believe the people in both pictures are celebrating something special? If so, how can you tell?
5. Do you think that people had celebrations and parties long ago? Why?
Why not? What reasons would they have had to celebrate?

Part IV:

Resource: Lee, Thanksgiving. (1935) Chicago, The Art Institute of Chicago.

1. What are these people doing?
2. Do they seem to be in a hurry? Why? Why not?
3. Study what each person is doing. What will happen next?
4. What celebration or holiday does this remind you of? Why?
5. What title would you give this picture?
6. How do you and your family celebrate special days such as birthdays?
Easter? etc.
7. Examine all four pictures. What do these pictures tell you?
8. Which pictures were the easiest to understand? Why?

Extending Activities

1. Make a diorama illustrating how you and your family celebrate special days.
2. Interview your grandparent(s) to find out how special days were celebrated when they were young.
3. Ask three classmates to help you select an event to celebrate and plan what you would do for the day. You should have a valid reason for the celebration.
4. Study pictures 2 and 4. How was the food prepared in each picture?
Make a list comparing the things used to cook the food. Think about how food is prepared in your home today. What things are the same? Different? Why has food become an important part of most celebrations?
5. Have a buffet to celebrate something special. Make your contribution to it.

Alternate Paintings:

Ensor, Carnival. (1920) Amsterdam, Stedelijk Museum.

Howland, Fourth of July Parade. Private Collection.

Bolstad, Holiday Parade. (Print may be obtained from New York Graphics Society).

Evaluation

1. Hold a discussion with children before and after a family holiday. Do children bring in different elements each time? Can they describe how their parent(s)/grandparent(s) celebrated this family holiday? Has anything changed in the family celebration?
2. Dramatic Play
Provide children with clothing which could be used for historical play and with items related to a family holiday. Encourage them to pretend they are celebrating this holiday long ago. Do the characteristics of their play change before and after the lesson series? If so, what elements are different?
3. Ask children to create a picture of chalk, paint, pencil etc. before and after the lesson series which shows how their parent(s) or grandparent(s) celebrated a holiday when they were little. Compare their pictures to see if different elements are present.

Lesson II

Cognitive Objectives:

- Knowledge Goals:
- A. Describe how family members help and care for one another.
 - B. Describe how family members work and play together.
 - C. Describe how cooperation between family members can make life more enjoyable.

Skill Objectives and/

or Inquiry Objectives:

- A. Identify the main theme of the paintings.
- B. Infer what attitudes the people held toward

each other.

- C. Compare and contrast the attitudes represented in the pictures.
- D. Hypothesize about the reasons for the difference in attitudes.

Affective Objectives:

- A. Describe the need for family members to cooperate and help one another.
- B. Suggest what one can do personally to help his/her family.

Part I:

Resource: Woodville, The First Step. 1847. New York, New York Historical Society.

1. Who is in the picture?
2. Where are they? Could this be in a home like we live in today? Why? Why not?
3. What is the man saying and doing? What is the lady saying and doing?
4. What does the baby have in it's hand? Why?
5. Explain how the man feels about the baby. How can you tell?

Part II:

Resource: Champney, Boon Companions. 1979, Smith College Museum of Art.

1. Who is in this picture?
2. What does the man have? What is he doing with it? Why is he doing this?
3. How does the baby feel? How does the man feel? How can you tell?

4. Who might the man be? How is he different from the man in the first picture? Who does he remind you of? Why?
5. When you were young what games did you play with your father? Grandfather?

Part III:

Resource: Renouf, The Helping Hand. 1981 Washington, DC, The Corcoran Gallery of Art.

1. Who is in this picture? Where are they?
2. What is the old man doing?
3. What is the girl doing? Why? How does she feel?
4. Why did the artist choose the title The Helping Hand for this picture? What does that mean?
5. Have you ever given someone in your family "a helping hand"? Explain.

Compare all three pictures.

1. What was happening in all three pictures?
2. What do you believe the artist wants you to think about when you look at the pictures?
3. What kind of action does this make you want to take toward your family?

Extending Activities:

1. Share these three pictures with a friend and tell which one you like best and why.
2. Demonstrate three ways you can be helpful at home today. (Role play)
3. Draw or paint a picture, or begin a picture collection file

illustrating ways people can lend a "helping hand".

4. Study the old man in Renouf's painting. Make a list of his strong qualities. What is he saying to the girl? Imitate his voice and manner.

Alternate Paintings:

Pothast, Her First Lesson. Ft. Worth, Texas, Fort Worth Art Center.

Firle, The Fairy Tale.

Renoir, Gabriello and Jean. 1895. Paris, Musee de l'Orangerie.

Renoir, In the Nursery. 1895. Private Collection.

Evaluation:

1. Dramatic Play

Provide children with clothing which may be appropriate for historical costumes. Encourage children to act like a family of long ago. Does their dramatic play show different elements before and after the lesson series? What are these elements?

2. Show children a neutral picture with two people in it before and after lesson series.

- A. Who is in the picture?
- B. What are they doing?
- C. How do they feel?
- D. Do they remind you of anyone?

3. Ask children to draw a picture of people and describe what they are doing before and after the lesson series. Does their picture and/or their description show any changes in characteristics?

Lesson III

Cognitive Objectives:

- Knowledge Goals:
- A. Describe the use of some tools and machines to help people work.
 - B. List three types of power used in labor: human, animal, and mechanical.

Skill and/or Inquiry

- Objectives:
- A. Identify the main theme of the paintings.
 - B. Infer the attitudes people in the paintings have about work.
 - C. Compare and contrast the efficiency of work by hand and work with tools and machines.

Affective Objectives:

- A. Describe the values of work held by themselves and selected others.
- B. Describe technological advancements that have influenced their attitudes toward work.

Part I:

Resource: Millet, The Gleaners. Paris, Louvre (1857) (Available from New York Graphic Society).

1. Who is in this picture? (Farmers picking up grain left lying on a field after the crop has been cut and stacked).
2. Where are they? Have you ever been in a place like this?
3. What are they doing? Why? Have you ever done this, or seen it done?
4. What kinds of clothes are they wearing? How would you dress if you were collecting grain?
5. When did this happen? Explain.
6. How do they feel about their work? Does their body posture tell

you how they might feel? What would make their job easier?

7. Draw a picture of haystacks or bundles you have seen.

Part II:

Resource: L'Hermitte, The Haymaking. Private Collection (1870's).

(Compare with The Gleaners.)

1. How are these people different from the people in the first picture?
2. Demonstrate how the people in the first picture are working. Demonstrate how the people in The Haymaking are working. Which is the easiest way to work? Why? Can you think of different ways to make farm work easier?
3. How would you feel if you worked all day in the fields? What would you do when you finished work?

Part III:

Resource: Benton, Threshing Wheat. Terre Haute, Indiana, Sheldon

Swope Art Gallery (1939). (Compare with The Haymaking.)

1. How is this picture like the last picture? How is it different?
2. What are the people using to help them work?
3. Have you ever seen this happening? Explain.
4. How do these machines make the work easier?
5. In groups of three, design and draw a picture of a machine that might make the work easier.

Part IV:

Resource: Compare all three pictures above.

1. If you could go to one of the places in the three pictures, which place would you choose? Why? Can anyone do the type of work

shown in the picture you choose?

2. Arrange the pictures to show how they happened in history. Place the one that happened longest ago first. Then, place what happened next. Then, place what happened most recently. Why did you place the pictures the way you did? In which picture was the work fastest and easiest?
3. What have you learned from these pictures about work?

Extending Activities:

1. Make a booklet showing ways you work at home and at school.
2. List tools and machines that help you and your family work.
3. Place your favorite of the three pictures on paper and draw what was happening just outside the frame of the picture. Why did you include these things?
4. Imitate a machine at work.

Alternate Paintings:

Breton, The Song of the Lark. Chicago, The Art Institute of Chicago.
 Schreiber, Haying. Private Collection.
 Benton, Louisiana Rice Fields. New York, Brooklyn Museum.
 Brueghal, The Harvesters. New York, Metropolitan Museum of Art.

Evaluation:

1. Show children pictures of an electric tool and a hand tool that do similar work (e.g. pictures of a scythe and an electric string weed cutter or a large harvesting machine). Use pictures before and after the lesson series, comparing differences in pre-post responses. Use questions such as:
 - A. What do you think it is? What is it used for? Have you ever

seen one working? Did people long ago use this?

B. Is this a machine? How do you think it works? How do you learn to use it? Is it easy to use?

C. Can you think of another way of doing the same work? Which way is faster?

2. Dramatic Play: Provide materials which may relate to farming (e.g. sunflower seeds, trowel, sun hat). Encourage the children to pretend they are farmers. Does their dramatic play show different elements before and after the lesson series? What are these elements?

Pictures of Children

Lesson I

Cognitive Objectives:

- Knowledge Goals:
- A. Describe people's membership in different social stratas.
 - B. Describe how the style of dressing children has changed over the years.

Skill and/or Inquiry

- Objectives:
- A. Identify the main theme of the painting.
 - B. Identify the type of family this child was born into.
 - C. Discuss whether it is/was desirable to have these sorts of differences in social class.
 - D. Compare how a four-year-old child would be dressed today to how they dressed in the 1500's and 1600's.

Affective Objectives:

- A. Describe the need for understanding of a different social class.
- B. Define discrimination.

Part I:

Resource: Holbein, The Younger. Edward VI as a Child, National Gallery of Art, Portraits of Children, Portfolio No. 3.

1. What is the name of the person in this painting?
2. What is he wearing? Why? Would you like to wear this style of clothing? Why? Why not?
3. Does he look like the son of a king? Why?
4. Do you think he went to school? Would the son of a king, a prince, go to a school like yours today?
5. Discuss how being a prince would be different from the way you live and go to school.
6. Would you like to be a prince/princess? What would you like about being a prince/princess today? What wouldn't you like about it?

Part II:

Resource: Cranach, The Elder. A Prince of Saxony, National Gallery of Art, Portraits of Children, Portfolio No. 3.

1. Who is the person in the picture? Is this person a boy or a girl?
2. Optional: (For upper elementary grades) Where was the Kingdom of Saxony? What is its modern name?
3. What is he wearing? Why? Does he look like a prince? Why? Do you think the headpiece he is wearing is special? Why? Why not?
4. How old do you think the prince is? Give reasons for your decision.

5. Do you think he was happy? Why?
6. Did he have many friends? Why? Why not?

Part III:

Resource: Le Nain. Landscape With Peasants, National Gallery of Art.

1. What is this picture about?
2. Who are the people in this picture? How many can you see?
3. Do they live in a town? on a farm? in a city?
4. Why is the old lady sitting there? What is she thinking about?
5. Look at the three children in the front of the picture. What are they doing? Where are they going? What will they do next?
6. What's happening in the back of the picture?
7. Are the boys princes? Why do (don't) you think so?
8. Do farms today look like the one in the picture? What is the same? different?
9. Do you think the children enjoyed their life? Why? Would you have liked to live in these times? Why?

Part IV:

Resource: Rembrandt. A Girl With a Broom, National Gallery of Art,
Portraits of Children, Portfolio No. 3.

1. What is this picture about?
2. What is the girl doing?
3. Was she poor or rich? Why?
4. Why did the artist paint the back of the picture with dark shades of color?
5. Do children sweep floors today? Do you use the same kind of broom? Do you have regular jobs to do around your home? What are they? Why is she leaning on her broom like this?

6. Is she as happy as the prince of Saxony? Would it be all right if she plays with him? Would somebody say they shouldn't play together? Why? Why not?

Extending Activities: (Choose one)

1. Select two pictures, one rich child, one poor child(ren) and list what is the same and what is different about them.
2. Have children suggest the tools and items in their house which make housework easier and less arduous.

Alternate Paintings:

Titian. Ranuccio Farnese, National Gallery of Art, Portraits of Children, Portfolio No. 3.

Van Dyck. Clelia Cattaneo, National Gallery of Art, Portfolio No. 3.

Evaluation:

1. Show the children the four pictures together (have them displayed at the front of the room). As a group have them compare and contrast the style of living of the children who appear in the picture. Use questions such as:
 - A. Which children had the happiest life?
 - B. Why were they dressed this way?
 - C. Do we dress more sensibly today? (Is it easier to run, to climb a tree, etc. in our clothes or in theirs?)
 - D. Do we see differences between children today? Do some children dress differently from others today?
 - E. Optional: upper elementary - What can we do to help eliminate some of these differences.
 - F. Optional: upper elementary - Are life's differences greater in other countries? For example, in India, Russia or England?

2. Have the children interview their grandparents or some elderly person to find out how they spent their days when they were children.
 3. Have the children paint a picture of children to play today.
- Discuss the different elements and aspects of the pictures drawn.

Lesson II

Cognitive Objectives:

- Knowledge Goals:
- A. List children's activities that are involved with the whole family.
 - B. Describe why families enjoy doing activities together.

Skill and/or Inquiry

- Objectives:
- A. Identify the main theme of the picture.
 - B. Infer the relationships between the persons in the pictures.
 - C. Hypothesize about the activities going on in the pictures.
 - D. Discuss why the artist chose to paint the picture.

Affective Objectives:

- A. Describe the need for the family to be actively involved with each other.
- B. Describe ways in which he/she is a co-operating member of a family.

Part I:

Resource: Savage. The Washington Family, National Gallery of Art, Pictures of Children, Portfolio No. 3.

1. Who are these people? Do you think they are a family? Why?
2. What are they doing? What are the children doing?
3. Was the father an important man? How do you know this?
4. The wife has just asked a question of her husband. What do you think the question would be? What was the husband's answer?
5. The man in the corner in the red and gray clothes is a servant. What does a servant do?
6. Why were the children in the room with their parents and servant?
7. Discuss the style of clothing worn by the people in the picture.

Part II:

Resource: Chardin. Soap Bubbles, National Gallery of Art, Pictures of Children, Portfolio No. 3.

1. Who is in this picture? What are they doing?
2. Did the bubble burst? How do you know? What is he using to blow bubbles? Do you use the same things? Do you like blowing soap bubbles? Why?
3. Would this home be like the one you live in? Why?
4. Are the two people brothers? brother and sister?
5. Why is the young man blowing the bubbles? Does the younger child have the opportunity to do the same? Why are they doing this activity?

Part III:

Resource: Drouais. Group Portrait, National Gallery of Art, Pictures of Children, Portfolio No. 3.

1. Who are the people in the picture? What are they doing?
2. What is on the boy on the floor?
3. What has the young girl taken out of the box?

4. Why are they dressed in this way?
5. Do you have furniture like this in your house? What things are on the table?
6. Are they a rich (wealthy) family? Why do you think this?

Extending Activities:

1. Make a small booklet showing the play activities you are involved in.
2. Write or tell a story about the last time you and your family did some activity together.
3. Select your favorite picture and tell or write down the conversations you think were taking place between the persons in the picture.
4. Blow bubbles with straws, commercial kits, etc.

Alternate Paintings:

Romney. Miss Willoughby, National Gallery of Art, Pictures of Children, Portfolio No. 3.

Reynolds. Lady Caroline Howard, National Gallery of Art, Pictures of Children, Portfolio No. 3.

Evaluation:

1. Dramatic Play:

Provide children with clothing appropriate to some period of American history. Have the children act out a family scene.

Upper elementary: Did they use language appropriate to the time? Were the activities appropriate to the time? Discuss the differences between the family activities of the time selected and today.

2. (Elementary) Have the children plan a sequence of pictures about

family and particularly children's activities. Have each child draw a picture and place them in sequence as a frieze around the room.

3. Have the children write a poem or draw a picture about their favorite/usual time activity.

Lesson III

Cognitive Objectives:

- Knowledge Goals:
- A. Affirm that accepting responsibility is a necessary part of development.
 - B. Describe a sense of maturity as an essential element of independence.

Skill and/or Inquiry

- Objectives:
- A. Identify the main theme of the picture.
 - B. Identify the developmental stages from childhood to young adulthood.
 - C. Discuss the times when you work independently or as part of a team.
 - D. Interpret the sequence of events before and after a painting.

Affective Objectives:

- A. Describe how to work as a member of a team.
- B. Describe how interests change from childhood through adulthood.

Part I:

Resource: Winslow, Breezing Up. Washington, DC National Gallery of Art, Portfolio No. 3.

1. Who is in the picture? What are they doing? (sailing) Why?

2. Are they working as a team? How do you know this? Is there one person who is the leader? Where does he sit?
3. What was the weather like on this day? How do you know?
4. Have you ever seen a sailboat? Have you ever been on one? Are today's sailboats like this one or different? Float a toy sailboat in a dishpan full of water. Blow into its sails. Can you blow it over? Make a sailboat from a piece of clay, a stick, and some cloth (or use construction paper for sails). Can you make a sailboat that floats? What type of sail is best?
5. What would you wear to go sailing? Would you dress like the children in the painting?
6. Which would be the most fun, sailing or motorboating? Is either scary or dangerous?

Part II:

Resource: Picasso, Le Gourmet. Washington, DC National Gallery of Art.

1. Why do you think the painting is entitled "Le Gourmet?"
2. What is the child doing? Have you ever cooked anything? What was it? Was it good? What do you think the child is cooking? Why?
3. Does your kitchen at home look like the one in the picture? What is different?
4. Is the child standing on the floor? How do you know?
5. Plan and do a cooking activity.
6. Paint a picture of yourself participating in the cooking activity. How is it like, different, from "Le Gourmet?"

Part III:

Resource: Renoir, A Girl With a Watering Can. Washington, DC National Gallery of Art, Portfolio No. 3.

1. Describe the girl in the picture.
2. What is she doing? Why? Why is she using a watering can and not a garden hose?
3. Do you help with the gardening? What do you do? Is your garden like this? What are the differences?
4. Would you dress like this if you were watering flowers? What clothes would you wear to do gardening? Why?
5. Why did the artist want to paint the picture?
6. Bring in watering cans. Plant flower seeds and water them.
Paint yourself using a watering can.

Extending Activities:

1. Make a list of items you need to make a cake, clean your bicycle, or go sailing.
2. Give a play about a group of people working as a team.
3. Paint an activity that you do during the day in which you work with another person.

Evaluation:

1. Look at a picture of sailing today. What safety features are considered essential for today, e.g. life jackets. Are any of these features apparent in the painting, Breezing Up?
2. Have the children dramatize a shipwreck. Where does it take place? Why did it happen? Were they rescued?
3. Upper Elementary - Why do city councils make their cities attractive by planting flowers? Write a letter to the city manager complimenting her/him on the gardens and parks.

4. Upper Elementary - Pretend you are a reporter. Interview a sports coach to find out about the special skills required to work as a team.

Regional Art of the West

Lesson I

Cognitive Objectives:

- Knowledge Goals: A. Describe how life for the cowboy was demanding, often dangerous, and routine.
- B. Describe the functions of various articles of the cowboy's clothing and equipment.

Skill and/or Inquiry

- Objectives: A. Identify the main theme of paintings.
- B. Compare and contrast how each artist portrays the cowboy.

Affective Objectives:

- A. List ways in which the cowboy life was demanding, and not the romantic existence portrayed by the media.
- B. Describe the importance of the cowboy to the cattle industry and the settlement of the West.

Part I:

Resource: Remington. The Fall of the Cowboy, 1895, Ft. Worth, Texas, Amon Carter Museum of Western Art.

1. Who is in this picture? Can you recall the name we often give men who dress like this?
2. Where might these men be?
3. What are the men doing? Why are they doing this? What other jobs

do these men do? (brand cattle, herd cattle, look for strays, protect the herd from animals, thieves, sickness, and stampede). Which of these jobs would be dangerous? Not dangerous? Exciting? Tiring? Why?

Part II:

Resource: Remington. His First Lesson, Ft. Worth, Amon Carter Museum.

1. Who is in the picture?
2. Why do you believe the horse is acting this way?
3. The artist named this picture His First Lesson. Tell why this is a good title? Can you think of another title?
4. Why is the horse important to these men? How can the horse help them.

Part III:

Resource: Russell, Bronc in Cow Camp, 1897, Ft. Worth, Amon Carter Museum, and

Frederic Remington, Stampeded by Lightning, Tulsa, Oklahoma, Thomas Gilcrease Institute of American History and Art.

1. Describe what is happening in the Russell picture.
2. How do the men feel about the horse and rider? How can you tell?
3. Compare the Russell picture with the Remington picture. Study the clothing and equipment that are in the picture. To do their jobs, what do these men need? Can you tell the most important think they need to help them work?
4. Look at their clothes and equipment. What do they all have (pony, saddle, hat, chaps, rope, gun, hankerchief, blanket, boots, spurs, gloves, etc.)

5. Tell why the men choose these things to wear and have with them.
Can you tell a purpose for each item?
6. Study all pictures and tell what you would like about being a cowboy. What would you not like about being a cowboy? Why?
7. What are some reasons the cowboy's job was important? How did this help other people who lived far away? If there had been no cowboys, what might have happened? Do we have cowboys today? Is everyone who dresses like a cowboy a real cowboy?

Alternate Paintings:

From the Oklahoma City, Oklahoma, National Cowboy Hall of Fame:

Russell, Laugh Kills Lonesome;

Russell, Partners;

Russell, The Strenuous Life;

Borein, Steer Roping;

Reynolds, The Good Life;

Ryan, Patching His Saddle;

Ryan, Sharing an Apple.

Evaluation:

1. Provide children with cowboy clothing and equipment in a dramatic center. Does their play show different elements before and after the lesson series? What are these elements?
2. Provide children with art materials before and after the lesson. Write down their comments about their art work. Does their conversation reveal greater understanding and insight? Has it changed after the lesson? How?

Lesson II:

Cognitive Objectives:

- Knowledge Goals:
- A. Describe similarities between the values of Native Americans of the West in the past and those generally held today in the United States.
 - B. Describe the ways in which Western Native Americans and Anglos peacefully lived and worked together.

Skill and/or Inquiry

- Objectives:
- A. Identify the main theme of the paintings.
 - B. Infer what attitudes the people held toward each other.
 - C. Compare and contrast how each artist depicted a special event.

Affective Objectives:

- A. Describe ways in which the Native American is often portrayed as a non-feeling, hostile individual.
- B. List examples typifying the resourcefulness of the Native American.

Part I:

Resource: Farney, Indians. Ft. Worth, Amon Carter Museum; Couse, Indian Father and Children. J. W. Runyon Jr. Collection; Leith, Return of the War Canoes. Corning, N.Y., The Rockwell Gallery.

1. Study all three pictures. What can you tell about how the Indian lived?
2. Do the Indians in these pictures live together? How can you tell? Do they live with other people in a group? What do we sometimes call a group that lives together?

3. Who might the man with the children be? How do you think he feels about the children? How can you tell?
4. Look at the picture of the Indian brave beside the teepee. Who is watching him? How do you think these people feel about him?"
5. What do the pictures tell you about how the Indians lived long ago? How is this like we live today?
6. Draw a picture of you with your father/grandfather/older brother/uncle. How is it like the picture of the Indian father and children? Bring in a photograph of you with your father/grandfather/older brother/uncle. How is it like the picture of the Indian father and children? Do you think anyone today is painting pictures of fathers (etc.) and their children?

Part II:

Resource: Eastman, LaCrosse Playing Among the Sioux. Washington, D.C., Corcoran Gallery.

1. Who is in this picture? What are they doing? Do you believe they are enjoying this activity? Why? Can you think of things you do that are like this today?
2. What other games might the Indians have played? Make up a game that an Indian could have played. Play the games outside.
3. Bring in examples of items used in games today, especially a lacrosse stick, if possible. Also bring in and share items such as a tennis racket, racquetball, soccer ball, softball bat, ping-pong ball and paddle.

Part III:

Resource: Remington, Apache Medicine Song. Ft. Worth, Amon Carter Museum of Western Art.

1. Study the two pictures. What are the people in these pictures doing (talking, singing)? Do we do things like this today? Where do we do them? Can you think of other things the Indians did that we also do today?
2. Would you like to be there with the Indians? Why or why not?
3. Act out the scene in the picture.

Part IV:

Resources: Russell, Buffalo Hunt and Crow Indians Hunting Elk. Ft. Worth, Amon Carter Museum of Western Art.

1. Study the two pictures. What are the people in these pictures doing?
2. How are the pictures alike? Different?
3. Why do you think the men are doing this? Indian men did this almost daily. What does your father/grandfather/uncle do each day? How is his work different from what Indian men did? How is it alike?
4. Write a language experience story together, or individual stories, describing hunting or fishing trips the child(ren) have been on.

Part V:

Resources: Remington, Pony Tracks in the Buffalo Trails. Ft. Worth, Amon Carter Museum of Western Art; Russell, Lost in a Snow Storm, Ft. Worth, Amon Carter Museum of Western Art.

1. Examine the two pictures. Look at the desert picture. Who are the men in blue coats and pants? Who are the other men? Why are they riding together? What are they saying to each other? What does the picture tell you about the Indians in it?
2. Look at Lost in a Snow Storm. Who is in this picture? How is this

picture different from the desert scene? What is the Indian doing with his hands? Why? How do these people feel about what is happening? What do you think will happen next? Act it out.

Alternate Paintings:

From the Amon Carter Museum of Western Art, Ft. Worth:

Rindisbacher, Blackfeet Hunting on Horseback;

Miller, Indian Village;

Wimar, Indians Crossing the Milk River; and

Remington, An Indian Trapper.

Evaluation:

1. Ask children to tell what they have learned from the pictures that they did not previously know about Indians. Have them illustrate this. Examine drawings for elements of insightful perceptions.
2. Have children dramatize a scene using the pictures in Part V as a beginning point. Note the way the drama unfolds. Are stereotyped behaviors enacted for the characters? Can you find evidence of the impact of the lessons?
3. Have children pantomime activities the Indians enjoyed and activities they enjoy today. Use before lessons and again after lessons are completed. Does their mime show different elements before and after the lessons?

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Thomas Gilcrease Institute of American History and Art, 1400 North 25th West
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Philbrook Art Center, P. O. Box 52510, Tulsa, OK 74152

Amon Carter Museum of Western Art, P. O. Box 2365, Ft., Worth, TX 76113

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